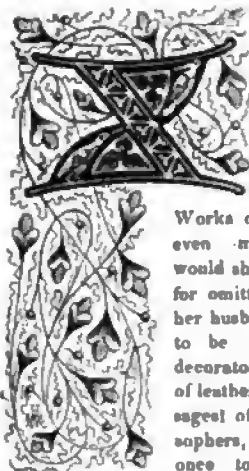


The Builder.

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ANTI-PPE

would most probably have scolded us for continuing this week the subject of the Exhibition of the Works of Art; but with even more probability would she have scolded us for omitting to do so, if her husband had chanced to be an architectural decorator, or an embosser of leather, instead of the sage of Grecian philosophers, as a Frenchman once told us, through being the son of a "*sage-femme*." However, we this week continue our review, reserving for the present our more general and closing remarks.

The exhibition contains many specimens of paving, in various styles, and of various materials, most of the patterns which might be used with propriety in the proposed work are of encaustic tiles, the majority of the others are, more or less, out of the right character, and only a few (for this case) variety of material and dexterity of workmanship.

82. Designs for ornamental pavement; the first representing the arms of the barons present at the granting of Magna Charta; the second representing the arms of her Majesty's Commissioners on the Fine Arts; by Richard Prosser.—This contains some good armorial picturing.

86. Design for ornamental pavement, by C. Barton.—Not exactly in the right taste. Good mosaic, but not in character.

89. (Repeated.) Designs for mosaic pavement, by Owen Jones.—This pavement is supposed to be formed partly of encaustic tiles and partly of pieces of porcelain of various colours, proposed to be executed according to the patent process of Mr. Prosser, of Birmingham.

Rather in the Moresco style.

92. Design for an ornamental pavement, shewing the application of some of the specimens exhibited by Messrs. Singer and Co., by Henry Pether.—The vacant space in the centre of the design is left for the pedestal of a statue of her Majesty. The adjacent diaper is composed of encaustic tiles. The design consists of an interweaving of the ribbons of the four principal orders of knighthood with their legends, surrounding the respective badges of the orders. No. 116 a is a specimen of this part of the design. The eight circular panels, bearing the arms and emblems of the kingdom, might also be formed of encaustic tiles, but are capable of being wrought in mosaic-work formed of small tesserae, which would be preferable, as calculated to last for ages. The space between this portion and the general border is proposed to be all mosaic, of the Gothic or Tudor foliage: one of the leaves of the full size is wrought in the slab No. 116

a. The border is intended to receive the Tudor badges, or similar enrichments, with the arms of her Majesty and of his Royal Highness Prince Albert. The outer margin is proposed to be of British marble, and the shields (for arms), of mosaic or encaustic tiles, are calculated to conceal the juncture of the slabs.

Not altogether happy—best in some of the detached parts.

113. (Repeated.) Seventeen specimens of ornamental inlaid and tessellated pavement. 113 a. corresponding designs, by Samuel Mayer.—Among these are good and effective patterns; in some cases, however, the jointing is imperfect; some specimens, with patterns in lines, producing the effect of shading, might be used for a portion of the work. The marbled specimens not so good.

114. (Repeated.) Five specimens of encaustic tiles for pavement. 114 a. Designs for ornamental tiles, by Copeland and Garrett.—Some of these are good and appropriate.

115. (Repeated.) Six specimens of ornamental pavement, composed of encaustic or inlaid tiles, with examples of glazed and unglazed grounds; manufactured in the plastic state under Wright's prolonged patent. 115 a. Design for an ornamental pavement, by Minton and Co.—These are of various merit; some of the tiles with writing are very good.

116. (Repeated.) Eleven specimens of ornamental pavement, by A. Singer and Co.—Among these are some good subjects, with effective colouring; some of them of tesserae are imperfectly jointed, and the forms broken.

119. (Repeated.) Thirteen specimens of ornamental and inlaid pavement. 119 a. Design for ornamental tiles, by H. and R. Haywood.—Some of the patterns are effective, though with the slippery inconvenience of high glaze.

120. (Repeated.) Five specimens of ornamental pavement. 120 a. Design for ornamental tiles, by Chamberlain and Co.—Many of these are excellent, and quite applicable. We presume the colours may be made and varied in any manner which the architect may desire.

121. Specimen of inlaid pavement, composed of serpentine stone, found entirely in the county of Cornwall; by Thomas Jago.—Doubtful, though might be introduced in part of the work.

123. Specimen of ornamental pavement; by Thomas Grimley.—Arms in yellow in a broad style, upon an Indian-red ground, extremely effective.

124. (Repeated.) Specimens of mosaic pavement, composed of Derbyshire and Staffordshire marbles. The specimen of mosaic work, above No. 124, representing a portrait of her Majesty, is partly composed of foreign marbles; by William Milnes.—Might be introduced in part, if the materials be of approved hardness.

125. Specimen of composition pavement, in imitation of those found in Pompeii; by Paterson and Son.—Disagreeable in effect.

126. (Repeated.) Specimens of painted decorations and painted hangings, by F. and J. Grace.—Containing arms and legends, and might, under Mr. Barry's direction, be partly used.

133. Specimen of tessellated wood pavement, by Crannis and Kemp.—This affords a fair example of work, though not in suitable style, and the wood has greatly shrunk.

138. Specimen of inlaid flooring, by Austin and Rammel.—This is a mode of forming

decoration floors which appears to be applicable.

139. Specimens of the material (proposed to be employed for the designs, No. 89) manufactured by Messrs. Minton and Co. under Prosser's patent, and put together by Messrs. Parker, Wyatt, and Co., by Owen Jones.—These are good.

143. (Repeated.) Specimen of decorative painting, adapted for stained-glass, by William Warrington.—In the surface-style of work, rather flat and tawdry; one specimen, in pale, as at the south end of the Savoy Chapel, extremely disagreeable to look at.

146. (Repeated.) Specimens of decorative painting, by John Goodison.—A large arabesque in the illuminated style, with a blue ground.—Inadmissible.

147. A panel painted in fresco, containing the figure of Henry VII., with the supporters and peculiar badges of that king, by F. and J. Grace.—A mixture of portrait and surface-painting, without depth, and with harsh outlines.

148. Specimen of decorative painting, by James West.—In the Byzantine mosaic style of painting, with gilding, harsh black outlines, and little shading, to be all done, except the outlines, by very inferior artists.

149. Specimen of decorative painting, by Thomas Clark.—Scroll-work and foliage; in spite of some gothic forms, not adapted to the place.

150. Specimen of decorative painting, by J. H. Lloyd.—Perhaps adapted to some part of the work, yet replete with the unnatural stiffness and other defects of inferior art now being attempted to be fixed upon architectural decoration.

151. (Repeated.) Specimens of decorative painting, by Leonard William Collman.—A style of work which, under the direction of the architect, and from his designs, would be appropriate.

152. (Repeated.) Specimens of decorative painting, by W. H. Simpson.—Though in form of ornament unsuited to the building, yet in management of colour, gilding, and workmanship, very effective and beautiful.

154. (Repeated.) Three specimens of decorative painting, executed by the students of the School of Design, under the direction of Mr. Wilson.—Though not pure in design, yet, with alterations, suitable for the work.

156. Specimen of decorative painting, by F. and J. Grace.—An emblazoned panel, illustrating the foundation of the Order of the Garter. The border is formed by a series of coats of arms of the twenty-six first knights. In the centre of the panel is the patron St. George conquering the dragon; above him is the badge of the sun issuing from a cloud, adopted after the battle of Crecy.

Not pure in design, yet, being rich and magnificent, would be suitable, under the sanctioning of the architect.

157. Specimen in the style of ancient decorative painting, by Coulton and Elliott.—Of very considerable beauty; the quiet green-grounded work, slightly brightened with gold, is chaste, elegant, tasteful, and appropriate.

158. Specimen of decorative painting and writing.—A piece of trivial and childish waggery, idle, ugly, and though not original, from its absurdity bordering upon the blasphemous.

159. Specimen of ornamental pavement, by H. P. Vail.—Partly admissible, but ornamental designs very far from pure.

160. Specimen of green slate unpolished pavement, ornamented with inlaid mosaic tiles, 160 a. Corresponding design, by W. North.—Good, and, under the architect's approbation, applicable.

163. Specimen of inlaid flooring, by Samuel Pratt, Jun.—Good work, but patterns, out of taste.

166. Specimens of inlaid flooring, by Anthony Biana.—Some very good work.